

The image shows the front cover of an old book. The cover is decorated with a marbled paper pattern, specifically a 'stone' or 'shell' pattern, featuring irregular, rounded shapes in shades of grey, brown, and tan. A dark, rectangular label is pasted in the center of the cover. The spine of the book, visible on the left, is bound in a dark reddish-brown material. The corners of the book show signs of wear and age.

HESTER BOYD

M341



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ANTHEM,

37

'Sing unto God, O ye kingdoms.'

CROFT.

MEZ. SOPRANO,
or ALTO.

ALLEGRETTO
MODERATO.

$\text{♩} = \text{♩}$

Sing, sing -

un - to God, sing, sing -

un - to God, O ye king - doms, ye king - doms of the earth,

O sing prai - ses,

O sing prai - ses,

O sing prai

God, O ye king-doms of the earth, sing, sing un-to God, sing

God, O ye king-doms of the earth, sing, sing un-to God, sing

God, O ye king-doms of the earth, sing, sing un-to God, sing

God, O ye king-doms of the earth, sing, sing un-to God, sing

- un-to God, O ye kingdoms of the earth. O sing prai-ses,

- un-to God, O ye kingdoms of the earth. O sing prai-ses, O sing

- un-to God, O ye kingdoms of the earth. O sing prai-ses,

- un-to God, O ye kingdoms of the earth. O sing prai-ses, sing prai-ses, O sing

O sing praises, O sing prai-ses un-to the

prai-ses, O sing prai-ses un-to the

O sing praises, O sing prai-ses un-to the

praises, sing praises, sing prai-ses un-to the

Lord, O sing prai - - - ses, sing prai - ses un - to the

Lord, O sing prai - - - ses un - to the

Lord, O sing prai - ses un - to the

Lord, O sing prai - - - ses, sing prai - ses un - to the Lord, sing

Lord, sing prai - - - ses

Lord, sing prai - - - ses, sing prai - - - ses

Lord, sing prai - - - ses, sing prai - - - ses

prai - - - ses, sing prai - ses, sing prai - - - ses

cres. *f* sing prai - - - ses un - to the Lord, *1st.* Sing to the Lord. *2nd.*

f - - - ses un - to the Lord, *1st. p* sing prai - - - to the Lord. *2nd.*

f - - - ses, sing prai - ses un - to the Lord, *1st.* to the Lord. *2nd.*

f - - - ses un - to the Lord, *p 1st.* sing prai - - - to the Lord. *2nd.*

f *1st.* *p* *2nd.*

8ves

DUETTINO, — 'All' idea di quelle pene,'

41

FROM LA PASSIONE.

JOMELLI.

1st SOPRANO.

2d SOPRANO.

ADAGIO.

76 = ♩

All' i - - dea di - quelle - - pe-ne di - - quelle

All' i - - dea di - quelle - - pe-ne di - - quelle

pene Che il tuo Di-o per - te so - stie-ne - - sos - tiene. Tut - to

pene Che il tuo Dio per - te so - stie-ne - - sos - tiene. Tut - to geme il mondo af-

ge - me il mondo af - flit - to ge - me il - - mondo af - flit-to So - la - - tu

flit - to ge - - me il - - mondo af - flit-to So - la - tu

non hai pie - tà,

non hai pie - tà.

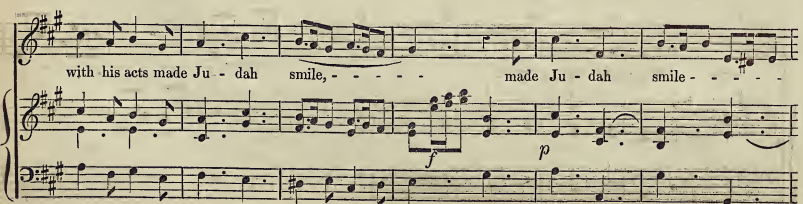
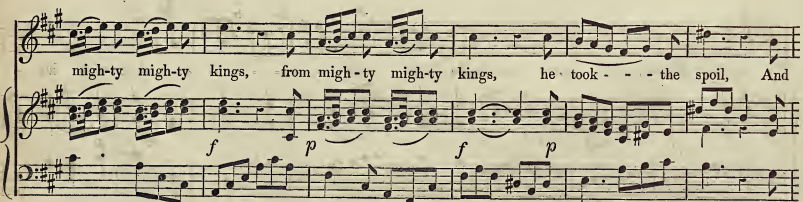
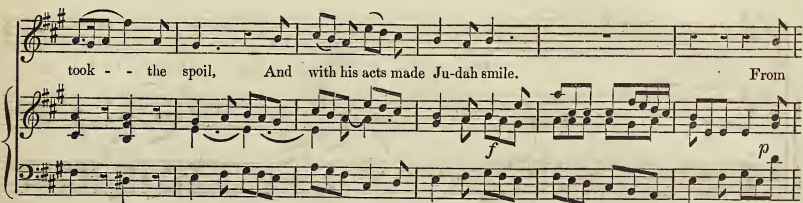
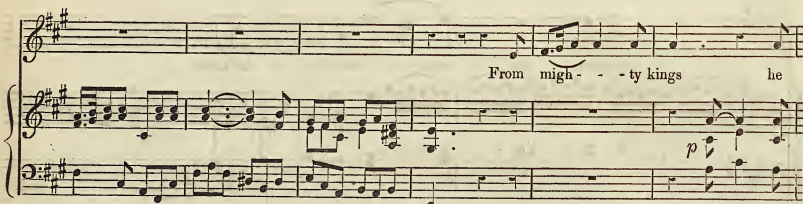
non hai pie - tà,

non hai pie - tà.

AIR,
 'From mighty Kings.'
 FROM *JUDAS MACCABÆUS*.
 HANDEL.

ANDANTE.

132 = ♩



And with his acts - - made Ju - dah smile.

From migh - ty kings, from migh - ty kings he took the

spoil, And with his acts made Ju - dah smile, - - - - - And with his -

acts made Ju - dah smile - - - - -

And

with his acts And with his acts - made Ju - dah smile

And with his acts made Ju - dah smile

And with his acts - made Ju - dah smile.

p

f *p* *f*

tr

Fine.

Segue Allegro.

8

ALLEGRO.

88 = ♩

Judah rejoice - - - eth, re-joiceth in his

name, And triumphs, and triumphs in her He-ro's

fame. Judah rejoice - - -

- eth, rejoiceth in his name, And triumphs, and triumphs in her He-ro's

fame, And triumphs in - - her He-ro's fame.

Da Capo, al Fine.

8ves

TRIO,—‘Pater noster qui es in cœlis.’

ANDREAS ROMBERG.

p

SOPRANO. Pa-ter nos-ter qui es in cœ-lis,

TENOR. *p* Pa-ter nos-ter *p* qui es in cœ-lis,

BASS. Pa-ter nos-ter qui es in

ADAGIO. *p*

♩ = ½

sanc-ti-fi-ce-tur no-men tu-um, no-men tu-um: Ad-

sanc-ti-fi-ce-tur no-men, no-men tu-um:

cœ-lis, sanc-ti-fi-ce-tur no-men tu-um:

ve-ni-at - - reg-num tuum: ad-ve-ni-at reg-num tu-um:

Ad-ve-ni-at - - reg-num tuum ad-ve - - ni-at regnum tuum:

Ad-ve-ni-at - - reg-num tuum: ad-ve-ni-at regnum tuum:

f fi-at, fi-at vo-lun-tas tu-a, *f* si-cut in cœ-lo, et in
f fi-at, fi-at vo-lun-tas tu-a, *p* si-cut in cœ-lo, et in
f fi-at, fi-at vo-lun-tas tu-a, *f* si-cut in cœ-lo, et in

ter - - - rã. Pa-nem nostrum quo-ti-di-
 ter - - - rã. *pp* Pa-nem nostrum quo-ti-di-
 ter - - - rã. *pp* Pa-nem nostrum quo-ti-di-

a-num da no-bis ho-di-e;
 a-num da no-bis ho-di-e;
 a-num da no-bis ho-di-e;

et di-mit - - te no-bis de - bi-ta nos - tra de - bi-ta nos - tra si -

et di - mit - - - te no-bis de - bi-ta nos - - tra si - cut et nos di-

et di-mit - - te no - bis de - bi-ta nos - tra.

mf

sf

- cut et nos di - mit - ti - mus de - - bi - to - - ri - bus nos -

mit - ti - mus, et nos di - mit - ti - mus de - bi - to - - ri - bus - nos -

si - - cut et nos di - mit - ti - mus de - bi - to - ri - bus - - nos -

- tris : et ne nos in-du-cas, in - du - - cas in ten - ta - ti -

- tris , et ne nos in-du-cas in ten - ta - ti -

- tris : et ne nos in-du-cas, et ne - nos in - du - - cas in ten - ta - ti -

p

p

SOLO,

'Teach me, O Lord.'

DUPUIS.

ANDANTE,
CON ES-
PRESSIONE.

73 = ♩

Teach me, O Lord, teach me, O Lord, the way of thy sta-tutes, teach me, O Lord, O Lord,

teach me the way of thy sta-tutes, and I shall keep it, I shall keep it un-to - the

end. Teach me, O Lord, teach me, O Lord, the way of thy

sta-tutes, O Lord, the way of thy sta-tutes,

And I shall keep, I shall keep it, and I shall keep it un - to the

end, I shall keep - - - I shall keep - - - shall keep

it un - to the end.

cres. *tr* *cres.* *f* *dim.*

A GRACE,

FOR ALTO, TENOR, AND BASE; OR TWO SOPRANOS AND A BASE.

To be sung three times. First time, *mezzo forte*; 2nd, *piano*; 3rd, *forte*.

BEETHOVEN.

(When sung by men's voices, the upper staff of the Accompaniment to be played an octave lower.)

For these and all his mer - cies, God's ho - ly name be blessed and praised.

For these and all his mer - - - cies, God's ho - ly name be blessed and praised.

For these and all his - mer - - - cies, God's ho - ly name be blessed and praised.

f *dim.*

DUET,

'Give ear unto me, Lord, I beseech thee.'

MARCELLO.

1st SOPRANO.

Lord, I be - seech thee, for I have walk - ed

2d SOPRANO, or
TENOR.

Give ear un - to - me,

LENTO.

♩ = 1

Give ear un - to me,

for I have walk - ed in thy com -

in thy com - mand - ments.

Lord, I beseech thee, for I have walk - ed in thy com -

mand - ments, thy - commandments.

let me be judg - ed

with righteous

mand - ments, thy - commandments.

with righteous judg - ment, with righteous

cres.

judgment. O let my sentence come from thy presence, come from thy - pre - sence.

judgment. O let my sentence come from thy presence. come from thy - pre - sence.

Let me be judged with righteous judgment. O let my sentence come from thy presence, come

Let me be judged with righteous judgment. O let my sentence come from thy presence. come

- - from thy - - pre - sence. *Fine.* O shew thy lo-ving kind-ness,

- - from thy - - pre - sence. *Fine.* Thy

cres. *Fine. Lento.* =

syes

O thou that art the Sa- viour, shew thy loving kind - ness,

marvellous lov- ing kindness, Of them that trust in thee.

of them that trust in thee. Thou art the Saviour of them that
 Thou, that art the Saviour, that trust in thee. Thou art the Saviour of them that
 trust in thee. Thou art the Saviour of them that trust in thee.
 trust in thee. Thou art the Saviour of them that trust in thee.

Dal mezzo al fine.

VESPER HYMN,

‘God, that madest Earth and Heaven.’

ATTWOOD.

LARGHETTO.
 76 = ♩

dol.
f

God, that mad - est Earth and Hea - ven, Dark - ness and Light—

dol.

Who the day for toil hast giv'n, For rest - - the night - night -

1st. 2nd.

mp May thine an - gel - guards de - fend us, *pp* Slum - ber sweet thy mer - cy send us, *cres.* Ho - ly dreams and

p

f hopes at - tend us This live - long night! *dol.* - - - Ho - ly dreams and hopes at - tend us This

f

1st. *ad lib.* 2nd.

live - - - long night! live - - - long night!

cres. *p* *cres.* *p* *pp*

SOLO,
'Praise the Lord, O my Soul.'

HAYES.

POCO
ALLEGRETTO.

84 = ♩

f *p*

cres. *p* *f*

p

tr *f* *p*

tr

Praise the Lord, O my soul,

praise the Lord, O my soul, praise the Lord, and all that is with-in me, and

all that is with-in - me praise his ho-ly name. Praise the Lord, O

my - - - soul, and all that is with-in me, and all that is with-in me praise

his ho - ly name. *tr* Praise the Lord, O

f *p*

s *s*

my - - - soul. Praise the Lord, O my - - soul, and for - get not all his

be - ne - fits, all, all, all - - - his be - ne -

f fits. Praise the Lord, O my soul, praise the

Lord, and all that is with - in me, and all that is with - in - me praise - - -

First system of musical notation, featuring a treble and bass staff with a piano accompaniment. The melody is in G major and 4/4 time. The piano part includes sustained chords and moving lines in both hands.

Second system of musical notation, including vocal melody and piano accompaniment. The lyrics "his ho-ly name." are written below the vocal line. The piano part continues with harmonic support.

Third system of musical notation, featuring a vocal melody with a trill and piano accompaniment. The lyrics "Praise the Lord, O - - my soul, and for-get not all his be-ne-fits, and for-get not" are present.

Fourth system of musical notation, including vocal melody and piano accompaniment. The lyrics "all his be - - ne-fits, his be-ne-fits, and for-get not all his be-ne-fits," are present. Dynamic markings *p* and *pp* are used.

Fifth system of musical notation, featuring a vocal melody and piano accompaniment. The lyrics "and for-get not - - all his be - - ne-fits, his be-ne-fits." are present. Dynamic markings *cres.* are used.

DUET,

'O sing praises unto our God.'

PERGOLESI.

MODERATO.
60 = ♩

See. 1.

f O sing praises un - to our God, O sing praises un - to our King, un -

to our God, un - to our King, sing praises to our God, sing praises to our King, sing

praises to our God, sing praises to our King, sing prais - - - es un -

to our King.

cres.

f *p*
O sing praises un-to our King, sing praises to God, sing
O sing praises un-to our God. Sing praises to God, sing

mez. *p*

f *p* *f*
praises to our King. Sing to our God, sing unto our King, sing to our God,
praises to our King. O sing prais -

p *p* *cres.* *f*
sing un-to our King, sing ye prais - es, O sing prais - es to our God!
- es, sing ye prais - es, O sing prais - es to our God!

v.s.

p *cres.* *f*
 Sing ye prais - es, O sing prais - es to our King.
p *cres.* *f*
 Sing ye prais - es, O sing prais - es to our King.
pp

SACRED SONG,

‘ Brother, thou art gone before us.’

ZINGARELLI.

ADAGIO.
63 = ♩

Bro - ther,
 thou art gone be - - fore us, And thy saint - - ly
sf *p* *pp*

soul is flown Where tears are wip'd from ev' - ry eye, And

p *fp*

sorrow is un-known, - - - Where sor - - row is - - un - known.

fp *fp* *cres.*

There thou'rt sure to meet the good, Whom on earth thou lovedst best, Where the

pp

wick-ed cease from troubling, And the weary, and the wea - ry are at rest. Where the

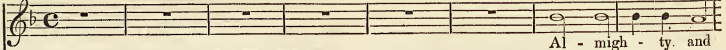
sf *p*

wea - ry are at rest. Where - - the wea - ry are at rest.

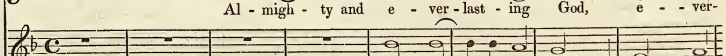
pp

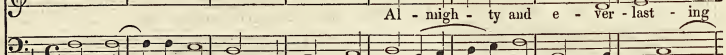
ANTHEM,—'Almighty and Everlasting God.'


GIBBONS.

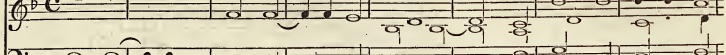
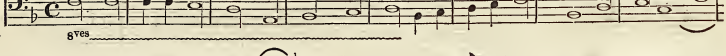
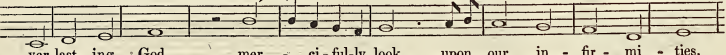
SOPRANO.  Al - migh - ty and

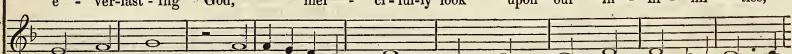
ALTO.  Al - migh - ty and e - ver - last - ing God, e - ver -

TENOR.  Al - migh - ty and e - ver - last - ing

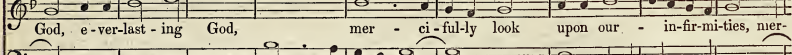
BASE.  Al - migh - ty and e - ver - last - ing God, e - ver - last - ing God, -

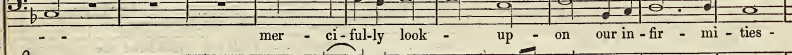
TEMPO DI CAPPELLA  60 = 

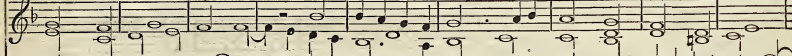

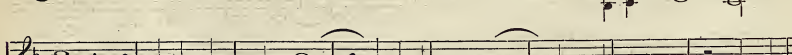
  

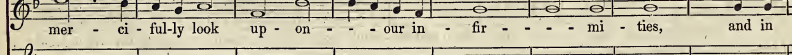
 e - ver - last - ing God, mer - ci - ful - ly look upon our in - fir - mi - ties,

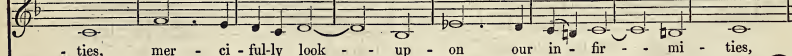
 - last - ing God, mer - ci - ful - ly look up - on - - - our - in - fir - mi -

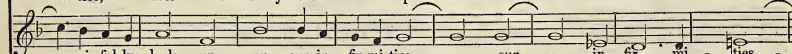
 God, e - ver - last - ing God, mer - ci - ful - ly look upon our - in - fir - mi - ties, mer -

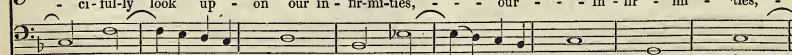
 - - - mer - ci - ful - ly look - up - on our in - fir - mi - ties -

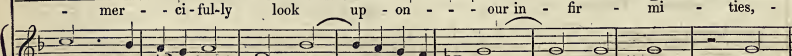
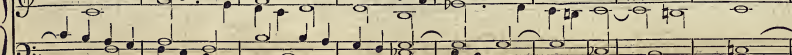
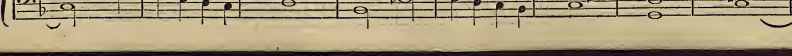
  

 mer - ci - ful - ly look up - on - - - our in - fir - - - mi - ties, and in

 - ties, mer - ci - ful - ly look - - up - on our in - fir - - mi - ties,

 - ci - ful - ly look up - on our in - fir - mi - ties, - - - our - in - fir - mi - ties,

 - mer - - ci - ful - ly look up - on - - - our in - fir - mi - ties, -

all our dan - gers and ne - ces - - si - ties, and in all our dan - gers

and in all our dan - gers and ne - ces - - si - ties, and in all our

and in all our dan - gers and ne - ces - - si - ties, our

and in all our dan - gers and ne - ces - si -

- - and ne - ces - si - ties, stretch - forth thy right hand, stretch

dan - gers and ne - ces - si - ties, stretch - forth thy right hand, thy right hand,

dan - gers and ne - ces - si - ties, stretch - forth thy right hand,

- ties, our ne - ces - - si - ties, stretch - - forth thy right hand, thy right hand,

- forth thy right hand - - to help and de - fend us, stretch - forth thy right hand

stretch forth thy right hand - to help and de - fend us, stretch - forth thy

stretch - forth thy right hand - to help and - de - fend us, stretch - forth thy

stretch - forth thy right hand - to help and de - fend us, stretch - forth thy

to help and de - fend us, to help - - and de - fend us, - - to
 right hand - - to help and - - defend us, stretch forth thy right hand to help and de -
 right hand to help and de - fend us, to help - - and de - fend, to help - - and de - fend us, to
 right hand - - to help and de - fend us, de - fend us, to help - - and de -

help - - and de - fend us, de - fend - - us, through Je - sus Christ
 - fend us, stretch forth thy right hand to help - and defend us, through Je - sus Christ our
 help - and de - fend - - us, help and de - fend us,
 - fend us, - - to help and de - - fend us, - - - through Je - sus

our Lord, through Je - sus Christ, our Lord, A - - - men.
 Lord, through Je - sus Christ, - - - our Lord, 'A - - - men, a - - - men.
 through Je - sus Christ, through Je - sus Christ, our Lord, - - A - men.
 Christ, through Je - sus Christ, our Lord, through Je - sus Christ, our Lord, A - - - men.

MARTIN LUTHER'S HYMN.

67

To be sung first as Solo, then as Quartet. The accompanying Base in octaves.

ALTO, or
2d SOPRANO.

TENOR.

SOPRANO.

66 = ♩

BASE.

ACCOMPANIMENT.

Great God, what do I see and hear! The end of
 Great God, what do I see and hear! The end of
 Great God, what do I see and hear! The end of
 Great God, what do I see and hear! The end of

things cre - a - - - ted! The Judge of all men does ap - pear, On
 things cre - a - - - ted! The Judge of all - men does ap - pear, On
 things cre - a - - - ted! The Judge of all men does ap - pear, On
 things cre - - - a - - - ted! The Judge of all - men does ap - pear, On

clouds of glo - ry seat - - ed. The trum - pet sounds, the graves re - store The
 clouds of glo - ry seat - - ed. The trum - pet sounds, the graves re - store
 clouds of glo - ry seat - - ed. The trum - pet sounds, the graves re - store The
 clouds of glo - ry seat - - ed. The trum - pet sounds, the graves re - store The

dead which they con - tain'd be - fore! Pre - pare, my soul, to - meet - - him.
 Pre - pare, my soul, to meet - - him.
 dead which they con - tain'd be - fore! Pre - pare, my soul, to - meet - - him.
 dead which they con - tain'd be - fore! Pre - pare, my soul, to meet him.

RECITATIVE; AND AIR,—'Total Eclipse!'

From the Oratorio of *Samson*.

HANDEL.

RECIT.

SAMSON.

O loss of sight! of thee I most com-plain! O, worse than

beg-ga-ry, old age, or chains! my ve-ry soul in re-al darkness dwells!

AIR,

LARGHETTO.

72 = ♩

To-tal e-clipse! no sun, no moon, All dark, - - - all dark - - - a-midst the

blaze of noon! O glo-rious light!

blaze of noon! O glo-rious light!

no cheering ray To glad my eyes with wel - come day! To - tal e-clipse!

no sun! no moon! All dark - - a-midst the blaze of noon!

Why thus depriv'd thy prince decree? Sun, moon, and stars are dark to me!

Sun, moon, and stars, Sun, moon, and stars, are dark to me! Sun, moon, and stars, Sun, moon, and

stars - - are dark to me!

TRIO,
 'Et incarnatus est.'
 CHERUBINI.

LARGHETTO.

66 = ♩

SOPRANO.

Et in-car-na-tus est, de Spi-ri-tu Sanc-to,

TENOR.

Et in-car-na-tus est, de Spi-ri-tu Sanc-to, ex Ma-

ex Ma-ri-a, ex Ma-ri-a-Vi-gi-ne.
 -ri-a, ex Ma-ri-a, Ma-ri-a-Vir-gi-ne.

BASE.

Et ho - mo fac - tus, fac - tus est

Et in-car - na - tus est de Spi-ri-tu Sanc - - to, ex Ma-

Et in-car - na - tus est de Spi-ri-tu Sanc - - to,

Et in-car - na - tus est de Spi-ri-tu Sanc - - to,

gves

ri - a, Ma-ri - a vir-gine.

ex Ma - ri - a, Ma - ri - a vir-gine,

ex Ma - ri - a, Ma-ri - a vir-gine, et ho - mo

et ho - mo, et ho - mo
et ho - mo, - - et ho - mo
fac - tus, fac - tus est. et ho - mo fac - tus, et ho - mo

p

fac - tus, ho - mo fac - tus est. fac - tus est. fac - tus
fac - tus, ho - mo fac - tus est. fac - tus est. fac - tus
fac - tus, ho - mo fac - tus est. et ho - mo fac - tus est. et ho - mo fac - tus

est.
est.
est.

DUET,

'Join voices, all ye living souls.'

GALLIARD.

EVE.

ADAM.
(an octave lower.)

VIVACE.
66 = ♩

Join voi - ces,

Join voi - ces,

join voi - ces, join voi - ces, all ye liv - ing souls. Ye birds, that singing up to

join voi - ces, join voi - ces, all ye liv - ing souls.

mez.

heaven gate as-cend, Join voices, join voi-ces, all ye liv - ing souls. Ye birds that

Join voi-ces, join voi-ces, all ye liv - ing souls.

f

f

singing up to heaven gate as-cend, Bear on your wings, and in your notes, his

Bear on your wings, and in your notes, his praise. - - -

praise. - - - Bear on your wings, and in your notes, his praise.

Bear on your wings, and in your notes, his praise. Bear on your wings, and in your notes, his

p Bear on your wings, and in your notes, his praise. and on your wings, and on your

praise. - - - and in your notes, and in your notes,

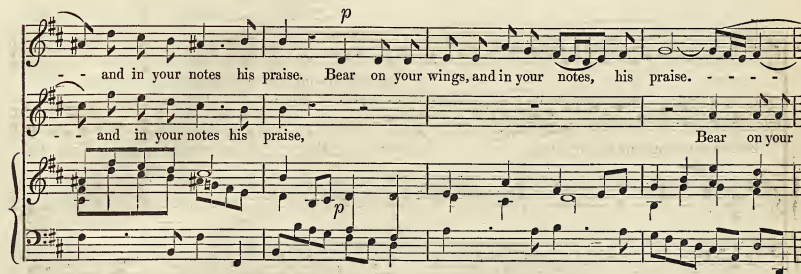
f wings, *f* bear - his praise. - - -

and in your notes, bear - his praise. - - -

mez.



First system of the musical score. It consists of a vocal line (soprano and alto) and a piano accompaniment (treble and bass clef). The key signature has two sharps (F# and C#). The tempo/mood is indicated by a 'p' (piano) marking. The lyrics are: "bear - on your wings, - and in your notes, -".



Second system of the musical score. The vocal line continues with the lyrics: "and in your notes his praise. Bear on your wings, and in your notes, his praise. -". The piano accompaniment features a 'p' (piano) marking. The lyrics for the piano part are: "and in your notes his praise, Bear on your".



Third system of the musical score. The vocal line continues with the lyrics: "bear - on your wings, and in - your notes, his praise, -". The piano accompaniment features a 'f' (forte) marking. The lyrics for the piano part are: "wings, and in your notes, his praise. - - - bear on your wings, and in your notes, his".



Fourth system of the musical score. The vocal line continues with the lyrics: "and in your notes his praise. bear - on your wings, and in your notes, his praises, praise. and in your notes his praise. bear - on your wings, and in your notes, his praise. -". The piano accompaniment features a 'f' (forte) marking. The lyrics for the piano part are: "and in your notes his praise. bear - on your wings, and in your notes, his praise. -".

RECITATIVE, and AIR,—‘Angels, ever bright and fair.’

FROM THE ORATORIO OF *THEODORA*.

HANDEL.

THEODORA.

RECIT. *f*

O worse than death in - deed! Lead me, ye guards, lead me, or to the

rack, or to the flames, I'll thank your gra - cious mer - cy.

f

LARGHETTO.

f *mez.* *p* *f*

58 = ♩

An - gels, e-ver bright and fair,

p *cres.*

An - gels, e-ver bright and fair, Take, O take me, take, O take me to your

p *p*

care, - - - - - take me, take, O take me, an - gels, *cres.*

e - ver bright and fair, take, O take me to your care. *cres.*

Take, O take me, to your care.

Speed to your own courts my flight, Clad in robes of vir - gin *Fine.*

white. Clad in robes of vir - gin white. Clad in robes of vir - gin white. Take me *Dal Segno al fine.*

TRIO, from HAYDN's *Creation*.

(A few bars of the Chorus, 'The Heavens are telling,' are here adapted for three voices, to form a commencement and conclusion to the Trio.)

SOPRANO.

The heavens are telling the glo - ry of God,

TENOR.
(Sve lower.)

f The heavens are telling the glo - ry of God,

BASE.

f The heavens are telling the glo - ry of God,

ALLE-
GRETTO.
100 = ♩

The firmament dis-plays the wonders of his work!

The firmament dis-plays the wonders of his work!

The firmament dis-plays the wonders of his work!

fz *p*

mez.

mez. The sun and the moon are speaking his praise,

mez. The sun and the moon are speaking his praise,

mez. The sun and the moon are speaking his praise,

p

And star unto star his greatness proclaims! And star unto star his greatness pro-

p

And star unto star his greatness proclaims; And star unto star his greatness pro-

p

And star unto star his greatness proclaims! And star unto star his greatness pro-

f

claims! Their voices sound through all the

f

claims! Their voices sound through all the lands

f

claims! Their voices sound through all the lands,

f

p

lands, Never unper - ceiv - ed, ever under - stood. ever, ever, e - - ver

Never unper - ceiv - ed, ever under - stood. ever, ever, e - - ver

Never unper - ceiv - ed, ever under - stood. ever, ever, e - - ver

un - der - stood, their voices

un - der - stood, Their voices sound through all the

un - der - stood, Their voices sound through

sound through all the lands, Never unper - ceiv - ed, ever understood. ever

lands, Never unper - ceiv - ed, ever understood. ever

all the lands, Never unper - ceiv - ed, ever understood. ever

ever, e - - ver un - der - stood. ever, ever, e - - ver, - e - - ver

ever, e - - ver un - der - stood. ever, ever, e - - ver, - e - - ver

ever, e - - ver un - der - stood. ever, ever, e - - ver, - e - - ver

Piu alle. ff

un - der - stood. The hea - vens are tell - ing the glo - ry of God, The firma-ment dis -

un - der - stood. The hea - vens are tell - ing the glo - ry of God, - - The the

un - der - stood. The hea - vens are tell - ing the glo - ry of God, - - The firma-ment dis -

f. e piu alle

- plays the wonders of his work! the wonders of his work. The

- fir - ma-ment dis-plays his work! the wonders of his work. The

- plays the wonders of his work! the wonders of his work. The

fz *fz* *sva*

firmament dis - plays the wonders of his work, dis - plays the won - ders of his work.

firmament displays, displays the wonders of his work, displays, displays the won - ders of his work.

firmament displays, displays the wonders of his work, displays the won - ders of his work.

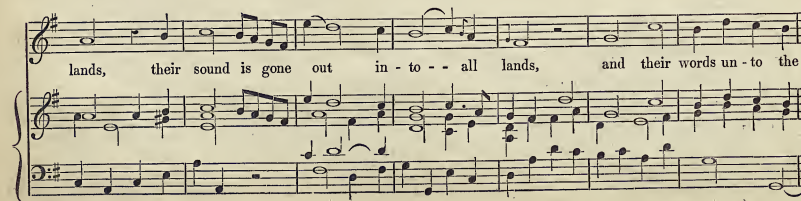
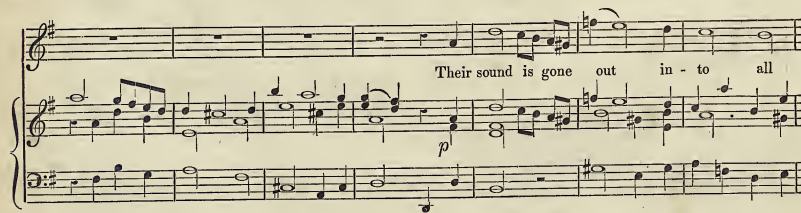
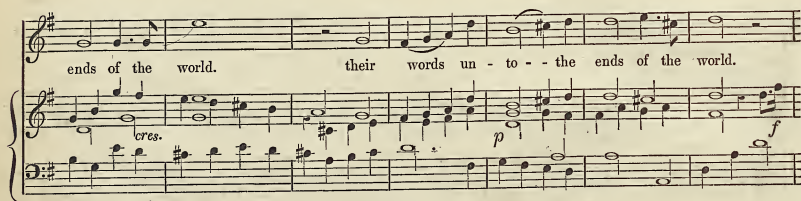
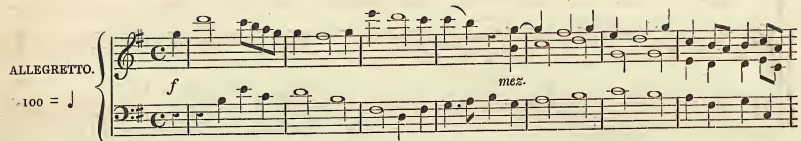
ff

SOLO,
 'Their sound is gone out into all Lands.'
 BOYCE.

(Transposed from C, to suit a Soprano.)

ALLEGRETTO.

100 = ♩



ends - - - of the world. their words un - - the ends of the world.

mez.

This system contains the first line of music. It features a vocal melody on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The key signature has one sharp (F#). The lyrics are "ends - - - of the world. their words un - - the ends of the world." The piano part includes the marking "mez." at the end.

Their sound is gone out in - to all lands, their sound is gone

p

This system contains the second line of music. The vocal melody continues with the lyrics "Their sound is gone out in - to all lands, their sound is gone". The piano accompaniment features a dynamic marking of "p" (piano).

out in - to - all lands, and their words un-to the ends - - - of the world.

This system contains the third line of music. The vocal melody continues with the lyrics "out in - to - all lands, and their words un-to the ends - - - of the world." The piano accompaniment continues with the same melodic and harmonic patterns.

their words un - - - the ends of the world. their words, their words un-to the

This system contains the fourth line of music. The vocal melody continues with the lyrics "their words un - - - the ends of the world. their words, their words un-to the". The piano accompaniment continues with the same melodic and harmonic patterns.

ends of the earth.

mez.

s

This system contains the fifth and final line of music. The vocal melody concludes with the lyrics "ends of the earth." The piano accompaniment includes the marking "mez." and a final measure marked with a "s" (crescendo or sforzando).

PART OF AN ANTHEM,—‘Lord, let me know mine end.’

MATTHEW LOCK.

TENOR.

Lord, let me know mine end, and the number of my days, that I

LARGO.

p

may be cer-ti-fied how long - I have to live. how long - I have to

SOPRANO.

Be-hold, thou hast made my days as it were a span long, as it were a

live.

BASE.

Be - hold, thou hast made my days - - as it were a span long, as it

span long, and mine age is ev'n as nothing in re-spect of thee;

TENOR.

and mine age is ev'n as nothing in re-spect of thee; and mine

were a span long, and mine age is ev'n as nothing in re-spect of thee; and mine

and mine age is ev'n as nothing in re-spect of thee: and ve-ri-ly every man
age is ev'n as nothing, as nothing in re-spect of thee: and ve-ri-ly every man
age is ev'n as nothing, as nothing in re-spect of thee: and ve-ri-ly every man

living, every man living, is al-to-gether va-ni-ty. al-to-gether va-ni-ty.
living, every man living, is al-to-gether, al-to-gether va-ni-ty.
living, every man living, is al-to-gether va-ni-ty.

1 Sop.
For man walketh in a vain shadow, in a vain shadow, and dis-
2 Sop.
For man walketh in a vain shadow, in a vain shadow, and dis-

qui-ets him-self, dis - qui-ets him - self in vain; he heaps up rich - es,
qui-ets him-self, dis - qui-ets him - self in vain; he heaps up rich-es, and cannot

and cannot tell who - shall ga - ther them. and cannot tell who shall ga - ther them.
tell who shall ga-ther them. and cannot tell who shall gather them. and cannot

f mez.

TENOR.
and cannot tell who - shall ga - ther them. And now, Lord, and now, Lord,
BASE.
tell who shall ga - ther them. And now, Lord, what is my

f mez.

what is my hope? my hope? tru - ly my hope is ev'n in thee. tru - ly my hope - - is ev'n in
hope? what is my hope? tru - ly my hope is ev'n in thee. tru - ly my hope is

thee. my hope is ev'n in thee. tru - ly, tru - ly my hope is ev'n in thee. my hope
ev'n in thee. my hope - - is ev'n in thee. tru - - ly, tru - ly my hope is ev'n in thee. my

is ev'n in thee. - - - is ev'n in thee. my hope, my hope - - - is ev'n in
hope is ev'n in thee. in thee. my hope, my hope - - - is ev'n in

CHORUS.
Truly my hope is ev'n in thee. tru - ly my hope, truly my hope is ev'n in thee.
Truly my hope is ev'n in thee. tru - ly my hope is ev'n in thee. truly my hope is ev'n in thee.
thee. truly my hope is ev'n in thee. tru - ly my hope is ev'n in thee. truly my hope is ev'n in thee:
CHORUS.
thee. truly my hope is ev'n in thee. tru - ly my hope is ev'n in thee.
CHORUS.

AIR,—‘ Father of Heaven !’

WINTER.

ADAGIO.

50 = ♩

O Fa - ther, O Fa - ther of heaven! in whom our hopes con-
 fide, - Whose power de-fends us, and whose pre - - cepts guide, In life - - our
 guardian, And in death our friend. Glo - ry su - preme - be thine till
 time shall end! glo-ry supreme be thine till time shall end! till
 time shall end! till time shall end!

f *p* *In Svea* *mez.* *p* *pp* *pp*

LARGHETTO.
QUASI
ANDANTE.

84 = ♩

SOPRANO.

I will lay me down in peace, will lay me down in peace, will lay me down in

peace, will lay me down in peace, and take my rest, For it is thou, 'tis thou, O

Lord, that mak'st me to dwell, to dwell in safe-ty. to dwell in safe-ty. to dwell in

safety. I will lay me down in peace, will

lay me down in peace, will lay me down in peace, and take my

p

rest, and take my rest, For it is thou, 'tis thou, O Lord, that mak'st me to

dwell in safe-ty. For it is thou, 'tis thou, O Lord, 'tis thou, O

Lord, that mak'st me to dwell in safe-ty. that mak'st me to dwell in safe -

ty. to dwell in safe-ty. to dwell in safe-ty. mak'st me to dwell in safe - ty.

cres.

Sus.

ANTHEM,

151

'Lord, what love have I unto thy law!'

CROFT.

1st SOPRANO.

2d SOPRANO.

GRAVE.

69 = ♩

Lord, what love have I - - - un-to thy

Lord,

law! what love have I un-to thy law! all the day

what love have I - - - un-to thy law! all - - the day long, all - -

long, all the day long is my stu - dy in it. Lord, what love have

- - the day long is my stu - dy, my stu - dy in it.

I, what love have I un-to thy law! all the day long, all the day

Lord, what love have I un-to thy law! all - - - the day, the day

long is my stu - dy in it, all, all the day long, all the day,

- the day long is my stu - dy in it, all, all the day - long, all the day, the day
day, the day long is my stu - dy in it, all, all the day - long, all the day, - the day

long is my stu - dy in it.
long is my stu - dy in it.

Thou, through thy commandments, hast made me wi-ser than mine

Moderato. 60 = ♩

f *mez.*

e - ne - mies, than mine e - ne-mies, hast made me wi - ser than mine

Thou, through thy com-mandments, hast made me wi-ser than mine e - ne - mies,

e-ne-mies. Thou, through thy com - mand-ments, hast made me wi - ser than mine e - ne-mies, mine

than mine e - ne-mies. Thou, through thy commandments, hast made me wi - ser than mine

e - ne - mies, for they are e - ver, are e - - - ver with me, for they are e - ver

e - ne-mies, mine e - ne-mies, for they are e - ver with me, are e - - - ver with me, for

with me, they are e - ver with me. Thou, thro' thy commandments,

they are e-ver, e - ver with me. hast made me

hast made me wi-ser than mine e - ne-mies, for
 wi-ser than mine e - ne-mies, hast made me wi-ser than - mine e - ne-mies, for

they are e - - - ver with me, are e - ver, are e - - - ver, they are
 they are e - - - ver with me, are e - ver, are e - - - ver, they are

p
 e - - ver with me. are e - - - ver, they are e - - ver with me.
p
 e - - ver with me. are e - - - ver, they are e - - ver with me.

2d SOPRANO.

Poco All.^{ro} ss =
 I have re-frain-ed my feet from ev-'ry e-vil
f

1st SOPRANO.

I have re-frain-ed my feet from ev'-ry e - vil way, that I - - that I may keep thy
way, that I - - may keep thy word, -

word. I have re-frain-ed my feet from ev'-ry e - vil way; that I, that
I have re-frain-ed my feet, re-frain-ed my feet from ev'-ry e - vil way, that I, that

I may keep thy word. that I - - may keep - thy word.
I may keep thy word. that I may keep, - that I - - may keep thy word. that

that I - - may keep thy word. that I, - - that I may keep thy word.
I - - may keep, may keep thy word. that I - - may keep thy word.

SOLO,—‘ Oh how sweet are thy words!’

DUPUIS.

POCO
ALLEGRETTO.

ss = ♩

Oh, how sweet, how sweet are thy words un - to my throat!

Yea, sweet - er than ho - ney un - to - my mouth!

Oh how sweet are thy words, how sweet are thy words un - to my throat! Yea, sweet - er than ho - ney, yea, sweeter than ho - ney, than ho - ney un - - to my mouth.

Oh how sweet are thy words, how sweet are thy

tr *cres.* *fz* *p* *cres.* *fz* *p*

words un - to - my throat, un - to my throat, how sweet are thy

pp *p*

words, - how

tr

sweet - - - are thy words un - to - my throat! Yea,

mez. *p*

sweet-er than ho-ney un - to my mouth, yea, sweet-er than ho-ney un - to - my

pp *p*

mouth, sweet - - er than ho - ney un - to my - mouth.

mez.

dim.

cres.

TERZETTO,—‘Benedictus.’

CALDARA.

SOPRANO. Be - ne - dic - tus qui ve - nit Be - ne - dic - tus qui

ALTO. Be - ne - dic - tus qui ve - nit Be - ne - dic - tus qui

BASE. Be - ne - dic - tus qui ve - nit Be - ne - dic - tus qui

ANDANTE.
84 = ♩

ve - nit qui ve - nit in no - mi - ne Do - mi - ni!

ve - nit qui ve - nit in no - mi - ne - - Do - mi - ni!

ve - nit qui ve - nit in no - mi - ne Do - - mi - ni!

pf

qui ve - - - - nit qui

qui ve - - - - nit qui

qui ve - - - -

p

ve - - - - nit qui ve - nit qui ve - nit in no - - - -

ve - - - - nit qui ve - nit qui ve - nit in no - - - -

- nit qui ve - - - - nit in no - mi - ne in in

- - - - mine Do - mi - ni!

- - - - mine Do - mi - ni!

no - mi - ne, no - mi - ne - Do - mi - ni!

pf

8.

ANTHEM,—‘Call to remembrance.’

FARRANT.

SOPRANO.

ALTO.

TENOR.

BASE

LARGO.

50 = 2

mem-brance, O Lord, call to re-mem-brance, O Lord, thy ten-der mer-
call to re-mem-brance, O Lord, call to re-mem-brance, O - - - Lord, thy ten-der mercy, and
Lord, call to re-mem-brance, O Lord, O - - - Lord, thy ten-der mer-cy,
Lord, - - - call to re-mem-brance, O Lord, thy ten-der mer-cy,
cy, and thy lov-ing kindness, which hath been e-ver of old, ever of old, which
thy lov-ing kindness, which hath been e-ver of old, which hath been e-ver of old, which
and thy lov-ing kind-ness, which
and thy lov-ing kind-ness, which hath been e-ver of old, which

f
 have been e - ver of - - old. O - - re-mem-ber not the sins and of fen-ces of my
f
 have been e - ver of old. O - - re-mem-ber not the sins and of fen-ces of my
f
 have been e - ver of - - old. O - - re-mem-ber not the sins and of fen-ces of my
f
 have been e - ver of old. O - - re-mem-ber not the sins and of fen-ces of my

youth, but ac - cord - ing to thy mer - - cy think thou on me, O Lord, but ac -
 youth, but ac - cord - ing to thy - - - mer - cy think thou on me, O Lord, but ac - cord - ing
pp
 youth, but ac - cord - ing to thy mer - - cy - - think thou on me, O Lord, but ac - cord - ing
pp
 youth, but ac - cord - ing to thy mer - cy - - think thou on me, O Lord, but ac - cord - ing

cord - ing to thy mer - - cy think thou on me, O Lord, for - - thy good - ness.
 to thy - - - mer - cy think thou on me, O Lord, for - - thy good - ness.
 to thy mer - - cy - - think thou on me, O Lord, for - - thy good - ness.
 to thy mer - cy - - think thou on me, O Lord, for - - thy good - ness.

SOLO,—‘ O magnify the Lord.’

HANDEL.

ANDANTE
(quasi Larghetto)
E STACCATO.

84 =

Right hand.

Left hand.

O mag-ni - fy the Lord, O mag - ni - fy the

Lord, O mag - ni - fy - - - - - the Lord,

O mag-ni - fy - - - the Lord, O mag - - ni - fy the Lord.

8 yes

O mag-ni-fy - - - - - the Lord, O

mag - ni - fy the Lord, and wor - - ship him, and wor - - ship him, and

on his ho - - - ly hill, up-on his ho - ly hill, up-on his ho - ly

hill, and wor - - ship him up - on his ho - ly hill.

For the Lord our God is -

ho - ly, For the

Lord our God is ho - ly, is ho - - - ly, the

Lord our God is ho - - - ly, is ho - - - ly, the Lord our God is

ho - - ly, is ho - - ly, O mag-ni-

f *p*

678

fy - - - - - O mag - ni - fy the Lord, O magni - fy - - -

f *p*

O mag - - ni - fy the Lord, and wor - - ship him, and

wor - ship him, up - on his ho - - - ly hill, up - on his ho - ly hill, and wor - -

- - - ship him up - on his ho - ly hill.

f

678

Hester, 1841
69

Twelve Pieces,
FROM
Haydn's Sacred Oratorio
OF
THE CREATION,
adapted for
Voices and Piano Forte,
(from the Original Score.)
BY
MUZIO CLEMENTI.



1. And the spirit of God.	1.0	1. 7. In splendour bright.	3.6
2. Now vanish before.	2.6	8. On mighty pens.	2.0
3. The marvellous works.	2.6	9. Most beautiful appear. (Trio)	3.6
4. Rolling in foaming billows.	1.6	10. Now heaven in fullest glory.	2.0
5. With verdure clad.	1.6	11. In native worth.	1.6
6. Break the harp.	2.0	12. Gracious consort. (Duet)	3.0

The Oratorio, complete L16.0.

N^o 5

London, Published by Clementi & Co. 26, Cheapside.

179 70

120
71

1

WITH VERDURE CLAD.

GABRIEL.

Piano
Forte.

Recitativo.

And God said: Let the earth bring forth grass, the herb yielding

seed, and the fruit tree yielding fruit after his kind whose seed is in it...

self up...on the earth and it was so.

GABRIEL.

ARIA. Andante.

With verdure clad the

Piano
Forte.

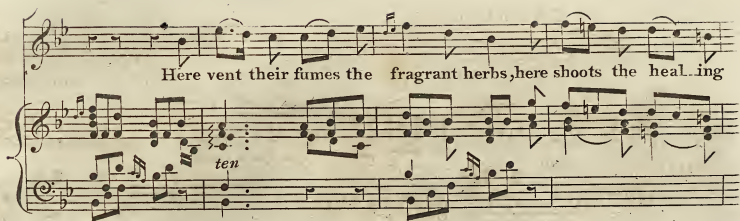
The first system of the musical score is in 6/8 time, featuring a treble and bass staff. The melody in the treble staff begins with a half rest, followed by eighth and quarter notes. The piano accompaniment in the bass staff consists of a steady eighth-note pattern. Dynamic markings include *dolce* and *fz = fz*. The system concludes with a *p* (piano) marking.

The second system continues the melody and accompaniment. The lyrics 'fields appear de...lightful to the ra...vishd sense; by flow...ers' are written below the staff. The piano part includes a *mezzo* marking. The system ends with a *p* (piano) marking.

The third system of the score features the lyrics 'sweet and gay, enhan...ced is the charming sight, en...'. The piano accompaniment includes a *fz* (forzando) marking. The system concludes with a *p* (piano) marking.

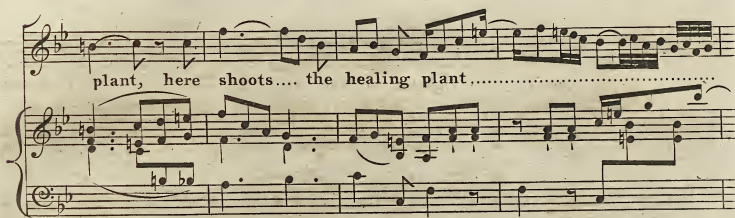
The fourth system contains the lyrics 'han...ced is the charming sight.' The piano part features a *f* (forte) marking followed by a *p* (piano) marking. The system ends with a *fz p* (forzando piano) marking.

Here vent their fumes the fragrant herbs, here shoots the healing



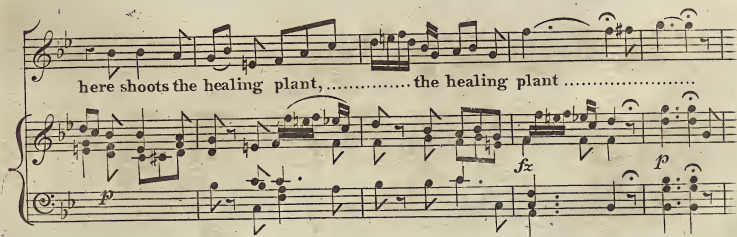
ten

plant, here shoots.... the healing plant.....



fz

here shoots the healing plant,..... the healing plant



fz *p*

4

here shoots the heal.....ing plant.

By load or fruits th'ex...

pand.....ed boughs are press'd; to

shady vaults are bent the tuf....ty groves; the mountains brow is

crown'd with clos.....ed wood, is crown'd with closed

wood. With

ver.....dure clad the fields ap...pear de.....light...ful to the

ravish'd sense; by flow...ers sweet and gay en...

6

hanced is the charming sight en...han...ced

is the charming sight Here

vent their fumes the fragrant herbs; here shoots the healing plant.....

.....here shoots the heal...

ing plant here vent their fumes the fragrant herbs; here shoots the

heal ing plant the heal ing plant the

heal ing plant here shoots the heal ing

plant.

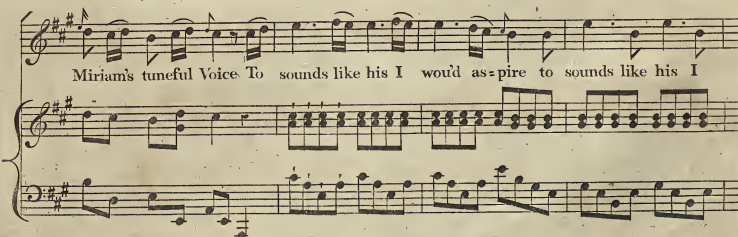
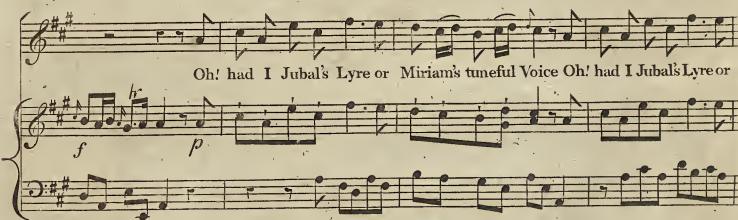
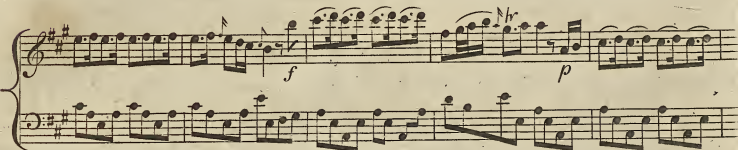
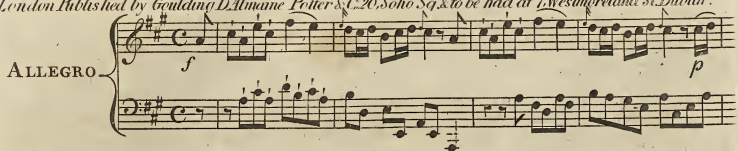
Handwritten text, likely a title or header, possibly reading "Handwritten" or similar.

Main body of handwritten text, consisting of several lines of cursive script, mostly illegible due to fading.

Oh! had I Jubal's Lyre
 COMPOSED BY
G. F. Handel,
 Arranged by *Osmond Saffery.* *By*

London Published by Goulding & Mearns Potter & Co. 20, Soho Sq. & to be had at 7, Westmoreland St. Dublin.

ALLEGRO



would as-pire In songs like her's in songs like her's re-joice

in songs like

her's re-joice in songs like her's re-joice

Oh! had I Jubal's Lyre or

Miriam's tuneful voice, Oh! had I Jubal's Lyre or Miriam's tuneful voice To

sounds like his I would aspire in songs like her's in songs like her's re = =

= = joyce

in songs like her's re = = joyce

in songs like her's rejoice My

humble strains but faint = = ly show how much to Heav'n and Thee I owe My

humble strains but faint-ly show how much to Heav'n and Thee I owe how

Adagio.
much to Heav'n and Thee I owe.

p *f*

p *f*

LET THE BRIGHT SERAPHIMS, J.C. Nightingale.
 Arranged by **From SAMSON, Composed by G. F. HANDEL.** Price 1s
 London, Published by Halliday & Co 23, Bishopsgate St Within.

Andante

for

Let the bright seraphims in

burn-ing row for

Their loud up-lift-ed Angel Trumpets blow

Let the bright se-ra-phem

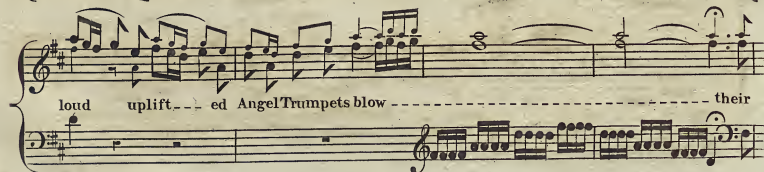
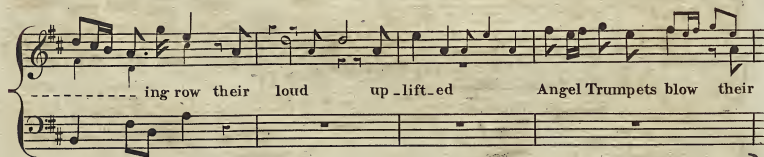
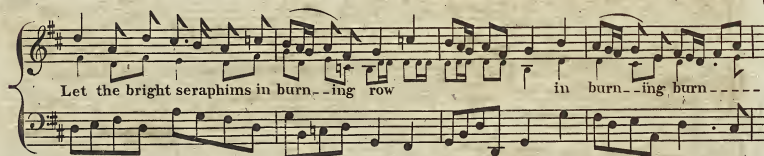
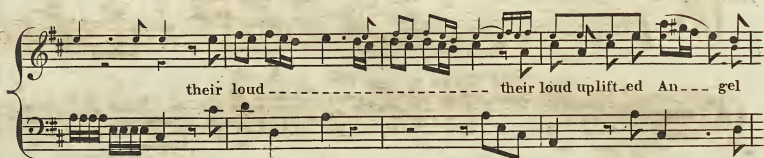
in

burn-ing row in burn-ing burn-ing row their loud up-lifted Angel

Trum-pets blow

their loud up-lifted Angel Trumpets blow





Let the bright Seraphims.

loud uplifted Angel Trumpets blow.

Let the Cherubic Host in tune - ful choirs touch their immortal Harps with gol - den wires

Let the Cherubic Hosts with tune ful choirs touch their immortal Harps touch their immortal Harps - - -

with gol - den wires

touch their immortal Harps with gol - den wires.

Let the bright Seraphims.

Da Capo

Section Key

Lord remember David.
In the sacred Oratorio of
REDEMPTION,
by G. F. Handel.
*Transposed from the *Soprano* & *sereno*.*
(Arranged by T. Grentorex.)
and Adapted to the English Words by
J. NIELD.

First Str. Bass.

Price 1/-

London, Published by the Royal Harmonic Institution, Lower Salern, Argyll Rooms, Regent Str.
LARGO ASSAI E PIANO.

**PIANO
FORTE.**

Lord re-mem-ber Da-vid, Teach him to know thy ways. to know thy

ways. Teach him to know thy ways. Lord



re-mem-ber Da-vid, Teach him to know thy ways.

Lord, Lord, teach him to know thy ways

Oh guide his tongue with meekness

daily to sing thy praise. dai-ly to sing thy praise. dai-ly,

Lord re-mem-ber Da-vid Teach him to know thy ways to know thy

ways Teach him to know thy ways Lord

-- remember David. Teach him to know thy ways Lord Lord teach him

to know thy ways.

Handel

YE SACRED PRIESTS,
AND
Farewell ye limpid springs

Composed by

(G. F. HANDEL.)

Recit: Accomp^t

Ye sacred Priests, whose hands ne'er yet were stain'd with human
blood why are ye thus a---fraid to ex-e-cute my Fa-ther's will
the call of heaven with hum-ble re-sig-na-tion I o---bey
LARGHETTO. Fare-
well farewell ye lim pid springs and floods, farewell, farewell ye limpid
springs and floods, ye flow'ry meads and ma-zy woods farewell fare-

well thou busy world where reign short hours of joy and years and years of

pain farewell farewell fare-well ye limpid springs and

floods farewell farewell thou busy world thou busy world where reign short

hours of joy and years of pain and years of

pain shorthours of joy and years of pain farewell farewell farewell.

sym:

Brighter scenes I seek above brighter scenes I

seek above in the realm of peace and love in the realm of peace and love

Brighter scenes I seek above in the realm of peace and love.... in the realm of

peace and love Brighter scenes I seek above..

... Brighter scenes I seek above in the realm of peace and love Brighter scenes I

seek above Brighter scenes I seek above in the realm of

peace and love..... in the realm of peace and love Brighter scenes I seek above

Adagio.

in the realm of peace and love.

Handel

What's sweeter than the new-blown Rose.

Sung by M^{rs} Salmon & M^{rs} Stephens.

Composed by Handel.

ALLEGRO

What's sweeter than the new-blown Rose, Or breezes from the new-mown close, What's
sweeter than an April-morn, Or May-day's silver-fragrant thorn, What than Arabia's spicy
grove, O sweeter far the breath of Love, O sweeter far, O sweeter far the
breath of Love, O sweeter far the breath of Love, What's sweeter than the new-blown Rose, O
sweeter far the breath of Love, Or breezes from the new-mown close, O sweeter far the breath of

Love, What's sweeter than the April morn, The breath of Love, What's sweeter, O sweeter far the
 breath of Love, Or May day's silver fragrant thorn, What's than Arabia's
 O sweeter far,
 spi cy grove O sweeter far the breath of Love, O sweeter far the
 O sweeter far sweet er far the breath of Love O
 breath of Love, O sweeter far the breath of Love, O sweeter far the
 sweeter far the breath of Love, O sweeter the breath of Love,
 breath of Love The breath of
 What's sweeter than the new blown Rose, Or breezes from the new mown close,

COMFORT YE MY PEOPLE.

Sung by Mrs. Penhryn in the Messiah.

Composed by G.F. HANDEL.

Price 1/8

Voice

Larghetto e Piano.

Piano Forte

Ad lib:

Com - - - - fort ye my people, Comfort ye com - -

fort ye my people, saith your God, saith your God,

Speak ye comforta-bly to Je - ru - salem, speak ye comfortably to Je -

rusalem, and cry un-to her, that her war- - - fare, her war- - - fare is ac-

complished, that her I - - - niquity is pardon'd, that her I - - - niquity is par - - - don-

ed . The voice of

him, that cryeth in the wilderness, Pre - - - pare ye the way of the

Lord make straight in the desert, a high-way for our God.

Comfort ye my People.

103
Nestor Boyd

EVERY VALLEY.

Sung by M^r. Prichard in the Messiah.

Composed by C. F. HANDEL.

Price 1/-

Voice.

ANDANTE.

Every valley

Every valley shall be exalted, shall be... exalt

ed, shall be exalt... ed,

shall be exalt ed, and every

2

mountain, and hill, made low, the crooked straight, and the rough places

plain, the crooked straight, the crooked

straight, and the rough places plain

and the rough places plain. Ev'ry valley

Ev'ry valley shall be exalt

ed, Ev'ry valley

Ev'ry valley

3

Ev'ry valley shall be exalt ed, and ev'ry mountain, and

hill made low, the crooked straight, the crooked straight, the

crooked straight, and the rough places plain, and the rough places plain, and the

rough places plain, *Adagio.* the crooked straight and the rough

Ad lib: pla ces plain.

p *f* *p* *f* *tr*

REJOICE GREATLY,

A Favorite Song

Sung in the *Oratorio*, composed by

HANDEL,

Price 1^s!

London, Published by Duncombe, Book & Music Seller, 29, Little Queen Street, Holborn.

ALLEGRO.

Rejoice, rejoice, rejoice greatly

O, daughter of Zi-on, O,

daughter of Zion, rejoice - - - rejoice - - - rejoice

O, daughter of Zion, rejoice greatly, shout

Sym:

Daughter of Zion, Behold thy King cometh unto thee,

Behold thy King cometh unto thee, cometh unto thee,

He is the Righteous Saviour, and he shall speak

peace unto the hea - then, He shall speak peace, He shall speak peace, peace,

he shall speak peace unto the hea - - - then, He is the Righteous

Sa - vior, and he shall speak, he shall speak peace, peace, He shall speak

Sym

peace, unto the hea - - - then, rejoice, rejoice, re - - - joice,

Rejoice greatly.

sym.

greatly, rejoice

greatly O daughter of Sion, shout O

daughter of Jerusalem, behold thy King cometh unto thee rejoice

sym: rejoice and shout, shout,

shout, shout, rejoice greatly, sym.

rejoice greatly O daughter of Sion, shout, O daughter of Jerusalem, behold thy

King cometh unto thee, behold thy King cometh unto thee.

tr *tr* *tr* *tr* *p* *f*

I KNOW THAT MY REDEEMER LIVETH.

Sung by
Miss Stephens in the Messiah.

Composed by

G. F. HANDEL.

London Printed & Published by G. Shute, Soho Square.

Price 1^s.

MARGUETTO.

I know that my Re- deemer liveth;

and that he shall stand at the lat- - - ter day upon the Earth.

I know that my Redeemer liveth, and that he shall stand at the

lat- ter day upon the Earth upon the Earth I know . . . that my Redeemer li- veth and that

he shall stand at the lat- - - ter day upon the Earth upon the Earth,

and tho

Sym

worms destroy this body yet in my flesh shall I see God yet in my

Sym

flesh shall I see God I know that my Re-deemer liveth and tho

worms destroy this body, yet in my flesh shall I see God, yet in my flesh shall I see

Sym

God, shall I see God I know that my Re-deemer liveth, for now is Christ

Sym

risen from the dead, the first fruits of them that sleep

Sym

of them that sleep the first fruits of them that sleep

Sym

for now is Christ risen for now is Christ risen from the dead the first fruits

Adagio Sym

of them that sleep

I know that my

*From mighty Kings he took the Spoil.
In the Oratorio of*

JUDAS MACCABEUS.

Sung by M.^{rs} Salmon, Compos'd

H A N D E L.

London Published by G. Shade St John Square.

ANDANTE.

From mighty Kings He took the spoil And with his Acts made Judah smile..... And

with his Acts made.....

..... with his Acts And with his Acts made Judah smile

And with his Acts made Judah smile..... And

with his Acts made Judah smile From

mighty mighty Kings From mighty mighty Kings He took the spoil And with his Acts made Judah smile . .

... made Judah smile And

with his Acts made Judah smile From migh-ty Kings From migh-ty

Kings He took the spoil And with his Acts made Ju dah smile

ALLEGRO
Judah re-joice ceth rejoiceth in his Name

And triumphs and triumphs in her Heroes fame Judah re-joice

... ceth rejoiceth in his name

And triumphs and triumphs in her Heroes fame And triumphs in her He-ros fame



Testa Royal

2 But thou didst not leave his soul in Hell

COMPOSED BY

G. F. HANDEL

Price 1/6

ANDANTE
Larghetto

f

But thou didst not leave his soul in hell. But

p

thou didst not leave his soul in hell, nor didst thou suffer, nor didst thou suffer, thy

Ho, ly One to see corruption. But

f

p

thou didst not leave his soul in hell, thou didst not leave, thou didst not leave his

soul in hell, nor didst thou suffer thy Ho-ly One to see corruption,
nor didst thou suffer, nor didst thou suffer thy Ho-ly One to
see corruption, nor didst thou suffer, nor didst thou suffer thy
Ho-ly One thy Ho-ly One to see corruption.

nor didst thou suffer

875

122

194

123

Lester Boyd

2

What tho' I trace each herb & flower,

A
FAVORITE SONG.

Sung with the most unbounded applause

By
Miss Stephens.

Composed by

G. F. HANDEL.

Price 1/-

London, Published by Geo. Shute, Soho Square.

ALLEGRO. TO.

Sy

What tho' I trace each herb and flower that drinks the morning dew, did

I not own Jehovah's power how vain were all I knew, how vain, how vain were all I knew, how

Sy

vain, how vain were all I knew. What tho' I trace each herb and

Sy

flow'r that drink the morning dew, did I not own Je.....ho.....vahn's

power, how vain where all I knew how vain where all I knew how vain how vain how

vain where all I knew, how vain where all I knew.

Say what the rest but empty boast, the

Pedants idle claim, the Pedants idle claim, who having all the substance lost at...

...tempts to grasp a name, the Pedants idle claim, the Pedants idle

claim, who having all the substance lost attempts to grasp a name, attempts to grasp a name.

What tho' I trace.

1871-1872

1871-1872

1871-1872

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1871-1872

Sweet Bird that shunst the noise of jolly

as Sung by M^{RS}. BILLINGTON in

L' Allegro il Penseroso.

London, Printed for R.^t Birchall, 133. New Bond Street.

2^s

Viol: 1. *Recit: Accomp:*

Viol: 2.

Viola

Piano Forte or Harps!

First and Chief, on golden Wing; the Cherub Contem - pla - tion bring,

and the mute Silence hist a - long, 'less Philomel will deign a Song,

In her sweetest saddest plight, smoothing the rugged brow of Night.



Andante

Flauto Solo

Harp^dad lib: *h.*

This musical score is for a piece in G major, 3/4 time, marked 'Andante'. It features a Flauto Solo and a Harp. The Flauto Solo part is written in treble clef and includes a 'pp' (pianissimo) marking. The Harp part is written in bass clef and includes a 'pp' marking. The score is divided into systems, with the Flauto Solo and Harp parts playing together. The Flauto Solo part includes a 'tr' (trill) marking. The Harp part includes a 'tr' (trill) marking. The score is written for a Flauto Solo and a Harp. The Flauto Solo part is written in treble clef and includes a 'pp' (pianissimo) marking. The Harp part is written in bass clef and includes a 'pp' marking. The score is divided into systems, with the Flauto Solo and Harp parts playing together. The Flauto Solo part includes a 'tr' (trill) marking. The Harp part includes a 'tr' (trill) marking. The score is written for a Flauto Solo and a Harp.

ad lib:
Sweet Bird, Sweet Bird, that shun'st the noise of folly, Most

musical, most melancholy! These Chantrels of the Woods among I woo, I

Viol: unis

woo to hear thy Evening Song

unis col Flauto

I woo to hear thy Evening Song.

23

Flauto

Sweet Bird,

Sweet Bird that shunst the noise of

folly,

Most musical, most melanco

Most Musical, most melancholy.

3 4# 2 6 6 6 6 # 6 6 5

Handwritten musical score on page 24, featuring multiple systems of staves with treble and bass clefs, key signatures of one sharp (F#), and various musical notations including notes, rests, and ornaments. The lyrics "Thee Chantres of the Woods among, I woo to hear thy Ev'" and "ning Song." are interspersed within the musical systems. The page is numbered 24 in the top left and 131 in the top right.

The score consists of several systems of staves. The first system includes the lyrics "Thee Chantres of the Woods among, I woo to hear thy Ev'". The second system includes the lyrics "ning Song.". The third system includes the lyrics "Thee, Chantres of the Woods among, I woo, I woo to hear thy".

This page contains musical notation for a piano piece, organized into several systems of staves. The notation includes complex rhythmic patterns, particularly in the right hand, and various dynamic markings.

Key markings and features include:

- Ev**: A marking appearing in the first system, likely indicating a specific performance instruction.
- h**: A marking appearing above notes in the second system, possibly indicating a specific articulation or fingering.
- f**: A dynamic marking (forte) appearing in the second system.
- Sym**: A marking appearing in the third system, possibly indicating a specific performance instruction.
- ning Song.**: A marking appearing in the third system, possibly indicating a specific performance instruction.
- ad lib**: A marking appearing in the fourth system, indicating a section to be performed at the performer's discretion.
- col Flauto**: A marking appearing in the fourth system, indicating a section to be performed with the flute.
- 6**, **4**, **2**, **5**, **7**, **6**, **6**, **6**, **5**, **4**, **3**: Fingering numbers appearing below notes in the fifth system.

Senza Flauto

Viol: 1

Viol: 2

Viola

Piano

Forte or Harps^d

Larghetto e Piano

Or missing thee I walk unseen, on the dry, smooth-shaven Green, to be-

- hold the wand'ring Moon, to behold the wand'ring Moon, riding near her highest

noon, riding near her highest noon, riding near her high- est noon, to be-

- hold the wand'ring Moon, riding near her high- est noon. Dal Seeno's

150

134

1748
Hester Boyd
135

Fourth Edition.

WHAT IS PRAYER,
WRITTEN BY MONTGOMERY.

The Music
COMPOSED & ARRANGED

with an Accompaniment for the

Piano Forte.

BY
MR THORLEY.



Int. Geo. Bell

Price 1/6

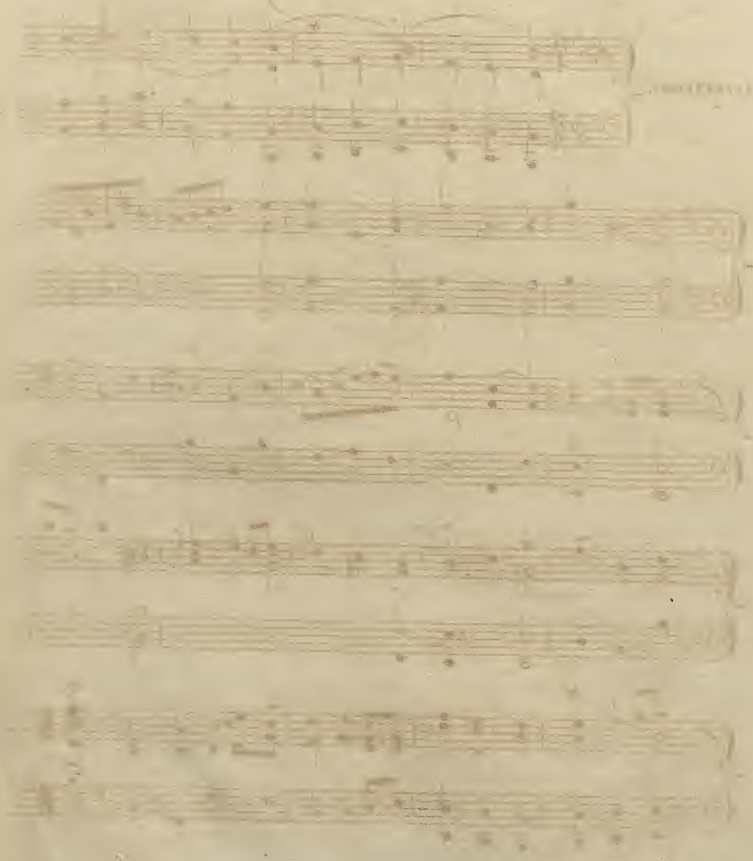


Published by Geo: Shade, Music Seller Soho Square.

194

X36

Handwritten title, possibly "No. 36" or "No. 194"



What is Prayer.

AFFETTUOSO.

A musical score for a piano piece titled "What is Prayer." The score is written in 3/4 time and features a key signature of two flats (B-flat and E-flat). The tempo/mood is marked "AFFETTUOSO." The score consists of five systems of music, each with a treble and bass staff. The first system includes a fermata over the first measure of the treble staff. The second system features a fermata over the first measure of the treble staff. The third system includes a fermata over the first measure of the treble staff and a fermata over the first measure of the bass staff. The fourth system includes a fermata over the first measure of the treble staff. The fifth system includes a fermata over the first measure of the treble staff. The score concludes with a double bar line.

2

Andante

VOCE *p* *h*
What is Prayer? Prayer is the Souls sin...

PIANO *p* *f*

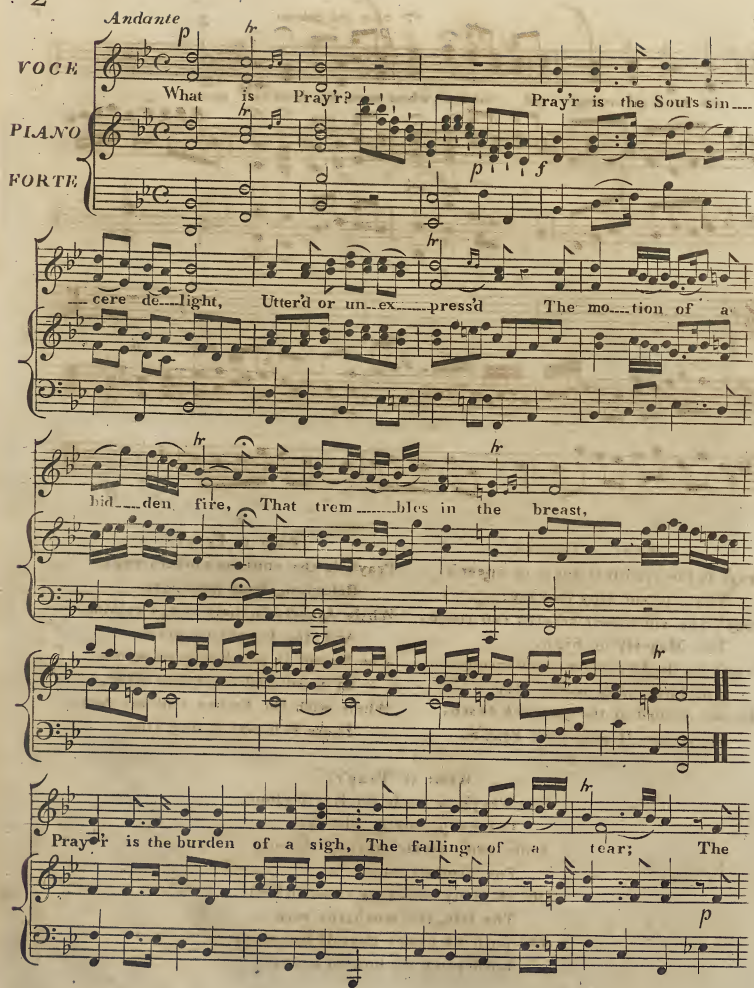
FORTE

...cere de-light, Utter'd or un-ex-press'd The mo-tion of a

hid-den fire, That trem-bles in the breast,

Pray-er is the burden of a sigh, The falling of a tear; The

p



Repeat Forte

Slow and Solemn

up-ward glancing of an Eye, when none but God is near

2

What is Prayer?

Pray'r is the simplest form of speech,
That Infant lips can try,
Pray'r the sublimest strains can reach,
The Majesty on high.
Pray'r is the Christians vital breath,
The Christians native air,
His watchword at the gates of death,
He enters Heav'n with Pray'r.

3

What is Prayer?

Pray'r is the contrite sinners voice,
Returning from his ways,
While Angels in their songs rejoice,
And say behold he prays.
The Saints in pray'r appear as one,
In word and deed and mind,
When with the Father and his Son,
Their Fellowship they find.

4

What is Prayer?

Nor Pray'r is made on Earth alone,
The holy spirit pleads,
And Jesus on th' eternal throne,
For Sinners intercedes
Oh! thou by whom we come to God,
The life, the truth, the way,
The path of pray'r thyself has trod,
Lord teach us how to pray.

1870
The first of the year
was a very dry one
and the crops were
very poor. The
weather was very
warm and the
crops were very
poor. The
weather was very
warm and the
crops were very
poor.

The second of the year
was a very wet one
and the crops were
very good. The
weather was very
cool and the
crops were very
good.

The third of the year
was a very dry one
and the crops were
very poor. The
weather was very
warm and the
crops were very
poor.

The fourth of the year
was a very wet one
and the crops were
very good. The
weather was very
cool and the
crops were very
good.

Hester Boyd

Lord of all Power & Might

by the

REV^d M^r MASON.

For One or Two Voices, Chorus

& Piano Forte

Thos. I.

CHORUS.

f Lord of all Power, and Might. *p* Lord of all Power, and

Might. Thou that art the Au- thor, Thou that art the Au- thor,

DUET.

CHORUS.

Thou that art the gi- ver of all - - good things, Graft in our

VERSE.

CHORUS.

VERSE.

Hearts, the Love of thy Name, the Love of thy Name, In -

- crease in us true. *hr* Re- li- - gion, Lord of all Power, and Might.

VERSE. *p* CHORUS. 3

Nou - ris us in - - all good - ness, Lord of all Power, and

VERSE. CHORUS. VERSE.

Might, And of thy great mercy, And of thy great mer - cy, keep us,

pp CHORUS. VERSE. CHORUS

keep us, keep us in the same, Thro' Jesus Christ, our Lord.

Je - - - sus Christ our Lord, And of thy great mer - - cy. And

of thy great mer - cy, keep us, keep us, keep us in the

same, Thro' Je - - - sus Christ, our Lord. Thro' Je - - - sus

Christ, our Lord. A - - - men. A - - - men.

Lord of all Power, and Might.

217
144

209
146

Lester Boyd

MARTIN LUTHER'S,

Favorite Hymn

Sung by Mr. Graham, &c.

in the

ORATORIO.

Price 1/8

ANDANTE

Great God what do I see and hear, The

End of things cre-a-ted, The Judge of Mankind

does ap-pear, On clouds of Glo-ry sea-ted, The

Trumpet sounds the Graves restore, The dead which they con-

tend be-fore, Pre-pare my Soul to meet him.

London Published by G. Shole, Scho Square & Parliament Street, Dublin.

CHORUS

Great God what do I see and hear, The end of things created, The

Great God what do I see and hear, The end of things created, The

Trumpet

Great God what do I see and hear, The end of things created, The

Judge of Mankind does appear, On clouds of Glory seated, The Trumpet sounds

Judge of Mankind does appear, On clouds of Glory seated, The Trumpet sounds

Trumpet

Judge of Mankind does appear, On clouds of Glory seated, The Trumpet sounds

graves restore, The dead which they contain'd before, Prepare my Soul to meet him,

graves restore, The dead which they contain'd before, Prepare my Soul to meet him,

Trumpet

graves restore, The dead which they contain'd before, Prepare my Soul to meet him,

711.
148

212

149

Hester Royal

2

Hymn for the Emperor.
for the
Piano Forte.

Composed by

HAYDN.

P. 12/

Poco Adagio.

God preserve the Empror; FRANCIS Sov'reign e-ver good, and

great, Save, O, save him from mis-chances, In Pros-pe-ri-ty, and

State, May his Laurels e-ver bloom-ing, Be by Patriot Vir-tue

fed, May his worth the world il-lumine, And bring back the Sheep mis-

led God preserve the Empror FRANCIS! Sov'reign e-ver good and great

CHORUS. DOLCE.

God preserve the Empror FRANCIS! Sov'reign e-ver good and great.

God preserve the Empror FRANCIS! Sov'reign e-ver good and great.

God preserve the Empror FRANCIS! Sov'reign e-ver good and great.

CHORUS. DOLCE.

2

From his glorious Banners streaming,
 May success, and plenty grow;
 In his councils brightly beaming,
 O, may wisdom, prudence flow!
 Fill the hearts of his commanders,
 With integrity, and zeal;
 Be they deaf to lies, and slanders,
 'Gainst their Prince, and public weal.

CHO^s. God preserve &c

3

All thy bounties good, and gracious,
 Pour on him, his house and realm;
 And in mercy, plots audacious,
 With confusion overwhelm.
 By thy Law, may he be guided,
 While submissive to his nod,
 All our safety is confided,
 In the delegate of God.

CHO^s. God preserve &c

4

May he see his Empire flourish,
 And his people crown'd with joy;
 Love fraternal may they nourish
 And all seeds of hate destroy.
 May he hear his Offspring crying,
 When on brink of distant graves,
 Still by supplication trying,
 To preserve him from the grave.

God preserve the Emperor. CHO^s. God preserve &c

117
154

Alfred Bayly

LORD REMEMBER ME.

A Much Admired HYMN.

For 4 Voices and the Piano Forte,

the Words and Music by the

Rev. D. Francis.

LONDON. Published by G. Shade, East side of Soho Square. Price 1.

Alc.

Secondo.

Piano Forte.

O thou from whom all good-ness flows, I lift my

O thou from whom all good-ness flows, I lift my

O thou from whom all good-ness flows, I lift my

O thou from whom all good-ness flows, I lift my

heart to thee; In all my sor-rows con-flicts, woes; Dear

heart to thee; Dear

heart to thee; In all my sor-rows con-flicts, woes; Dear

heart to thee; In all my sor-rows con-flicts, woes; Dear

Lord remember me, remember me, remember me, Dear Lord remember me.

Lord remember me, remember me, remember me, Dear Lord remember me.

Lord remember me, remember me, remember me, Dear Lord remember me.

Lord remember me, remember me, remember me, Dear Lord remember me.

2
When groaning, on my burden'd head,
My sins lie heavily;
My pardon speak, new peace impart,
In love remember me.

4
Distress with pain, disease, and grief,
This feeble body see;
Grant patience, rest, and kind relief,
Hear! and remember me.

3
Temptations sore obstruct my will,
And ill I cannot flee,
O give me strength Lord as my day,
For good remember me.

5
If on my face for thy dear name,
Shame and reproaches be;
All hail reproach, and welcome shame,
If thou remember me.

6
The hour is near, consign'd to death,
I own the just decree:
Savior, with my last parting breath
I'll cry, Remember me.

FOR THE GERMAN FLUTE.

NB. The small Notes are for a second Flute.

219
158

221
158

9

The Lord my Pasture!
And
THE BOUNTIES OF LIBERTY.
Two Hymns, arranged
for the
Voice & Piano Forte, or Organ!

tr

The Lord my pas-ture shall pre-pare And feed me with a Shep-herd's care

His pre-sence shall my wants sup-ply And guard me with a watchful eye

My noon-day walks he shall at-tend And all my mid-night hours de-fend.

2

When in the sultry glebe I faint,
Or on the thirsty mountain pant,
To fertile vales and dewy meads,
My weary wand'ring steps he leads,
Where peaceful rivers soft and slow,
Amid the verdant landscape flow.

3

Tho' in the paths of death I tread,
With gloomy horrors overspread,
My steadfast heart shall fear no ill,
For thou O Lord art with me still,
Thy friendly crook shall give me aid
And guide me, thro' the dreadful shade.

John Royce

10

8

THE BOUNTIES OF PROVIDENCE

For 3 Voices.

Hymn 5thRev. M^r Conyngham.

Praise to God im_mortal praise, For the love that crowns our days Bounteous source of
 ev'ry joy... Let thy praise our tongues employ Bounteous source of ev'ry joy... Let thy praise our
 ev'ry joy... Let thy praise our tongues employ Bounteous source of ev'ry joy... Let thy praise our
 tongues employ And Let thy praise our tongues employ
 tongues employ And Let thy praise our tongues employ
 And let thy praise our tongues... em. ploy.
 And let thy praise our tongues... em. ploy.

2

For the blessings of the field,
 For the stores the Garden yield,
 All that spring with bounteous hand,
 Scatter'd o'er our smiling land,
 For these to thee, Great God we'll raise,
 Our grateful Songs, and solemn praise.

123
/60

Miller Song

JESU LOVER OF MY SOUL,

MUCH ADMIR'D HARMONY,

for the

PIANO FORTE.

Price 1s/

London, Printed by Geo. Shute Music Seller Scho Square.

Je-su lo-ver of my soul, Let me to thy bo-som fly, While the ne-ther wa-ters roll,

While the tempest still is nigh, Hide me O my Sa-viour hide, Till the storms of life are past,

Safe in-to the Ha-ven guide, O re-ceive, O re-ceive, O re-ceive my Soul at last.

2

Other refuge have I none,
Hangs my helpless Soul on thee,
Leave, ah! leave me not alone,
Still support and comfort me;
All my trust on thee is stay'd,
All my help from thee I bring,
Cover my defenceless head,
With the shadow of thy wing.

ALONG THE BEACH THE PEASANT STRAY'D

Hymn 12th

Written by a Student at Cambridge.

Affettuoso

A long the beach the Peasant stray'd, at day light when the
 storm was o'er, at day light when the storm was o'er And lo! by winds and
 waves convey'd, Lay love-ly Ma-ry on the shore, And lo! by winds and
 waves convey'd, Lay love-ly Ma-ry on... the... shore.

The musical score is written for piano in G major (one sharp) and 2/4 time. It features a melody in the right hand and a supporting bass line in the left hand. The tempo/mood is marked 'Affettuoso'. The lyrics are written below the notes, with some words like 'Ma-ry' and 'convey'd' hyphenated across lines. The score ends with a double bar line.

2

Her face was comely e'en in death,
 Her lips had lost their coral hue;
 Yet smil'd, as if with parting breath,
 A ray divine had cheer'd her view.

3

Yes! thou art bless'd in realms above,
 And when she lifts her longing eyes
 She'll see the spirit of her love,
 With Angels, soaring in the skies.

24
/64

228

165

Run Road - 1866

AWAKE OUR SOULS AND REFLECTIONS ON SPRING.
TWO CELEBRATED HYMNS.

Composed & Arranged
for the
Piano Forte.

Pr. 1/2

A - wake, our Souls, a - - way our fears, Let ev - ry
trembling thought be - gone, A - wake, and run the Heaven - ly
race, And put a cheer - ful con - - rage on.

2
True, 'tis a straight and thorny road,
And mortal spirits tire, and faint;
But they forget the mighty God,
That feeds the strength of every Saint.

3
Thee, mighty God! whose matchless power,
Is ever new, and ever young;
And firm endures, while endless years,
Their everlasting circles run.

4
From thee, the overflowing spring,
Our Souls shall drink a fresh supply;
While such as trust their native strength,
Shall melt away, and drop, and die.

5
Swift, as an Eagle cuts the air,
We'll mount aloft, to thine abode;
On wings of love, our Souls shall fly,
Nor tire, amidst the Heavenly road.

Reflections on the Spring. for the Piano Forte, may be
Sung as a Duetto.

Hail vernal delights of the
ground, What beau-teous charms I sur-vey, The hills and the meadows all
round their riches and grandeur display. Sy The
woods where the Nightingals sing The vale where the stream gentle strays, All
gratefully hasten to bring - - Their tribute of ear-li-est praise - - All
Piano Forte.
a little slower tempo
grate-ful-ly has-ten to bring, Their tri-bute of ear-li-est praise. Sy
Awake, our Souls, &c.

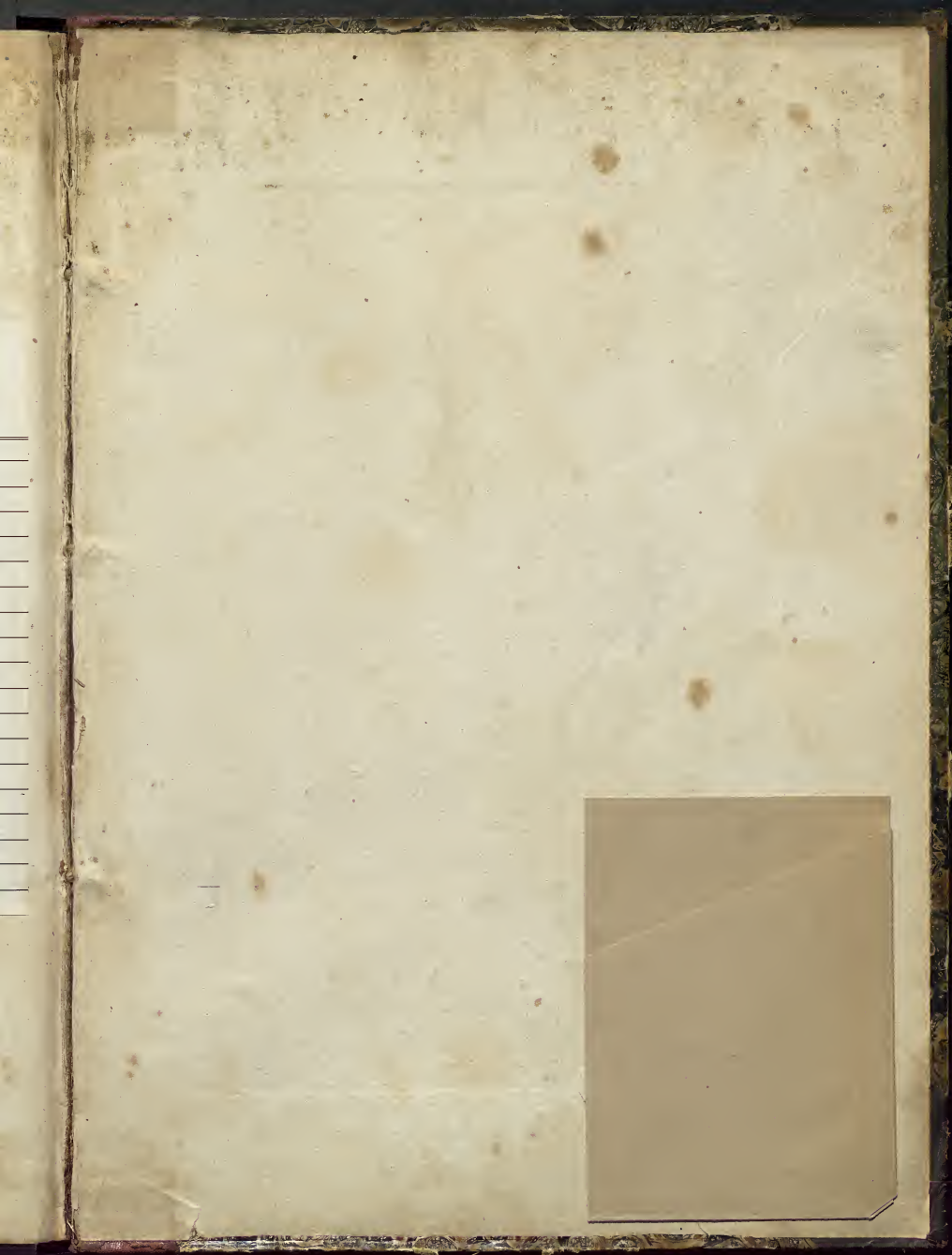
The musical score is written for piano and voice. It features a treble and bass staff for the piano, and a single staff for the voice. The key signature is one sharp (F#), and the time signature is 6/8. The score includes various musical notations such as notes, rests, and dynamic markings like 'Piano Forte' and 'f'. There are also tempo markings like 'tempo' and 'a little slower'. The lyrics are written below the piano part, with some words aligned with the voice part. The score ends with a double bar line and the instruction 'Awake, our Souls, &c.'.

31/68

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